322 thing of their own. We find as ornaments rosettes,
531 stars, and wavy lines, interrupted and lozenge frets, also stylized plant patterns--though less often--on chests, dishes, platters, canes, etc. On spindles and distaffs, on the other hand, the favorite ornament is the circle divided into six segments, the ancient symbol of the sun, whose production presents only little difficulty and therefore is often repeated. Only on coat racks do animal forms appear, taken from nature, primarily birds. Splendidly carved towel and spoon racks, knives, forks, and spoons, shuttles and whetstone holders, boxes and caskets, even carved flasks show great technical skill and artistic manipulation. Only in rare cases does an object of household use remain without ornamentation.
[354] The old Žibintuvas, the pine chip holder, an often very beautifully carved frame holding the chips that illuminated the work room, is today
[533] found only in museums as is the kanklės, the ancient zither-like instrument of the Lithuanians, which is also richly carved, and which today has awakened to a new life. (41) In all of these

[113] 41. On the development of the kanklės cf. the basic work of the Swedish Professor Tobias Norlind, Bidrag Till Kantelens Historia (Särtryck ur Rig, 1923).

patterns sways an inner rhythm that attests to an absolute feeling for style. One should also never overlook the fact that these objects were created only for personal pleasure or for the pleasure of people to whom they were given--as perhaps by a youth to a maid. Thus they maintained the charm of the personal and direct and also the value of uniqueness.

/131/ In view of this joy in the ornamentation of practical objects it is almost astonishing not to find furniture decorated with carving in the